

plan is that of a Latin cross, the length 216 feet, and the width 145 feet. The building was only carried up as far as the cornice by Vignola: it was completed by Giacomo della Porta, or according to Milizia, "Il resto fu esagerato da Giacomo della Porta."

The garden front of the Palazzo dei Fiorentini, in the Campo Marzio, is attributed to Vignola: it is a graceful composition, and has lately formed the subject of a work by the Cavalieri Folchi, a copy of which has been presented to the Institute by the author during the present session.

The two lateral loggie of the Capitol are attributed to Vignola by Letarouilly: they are of extreme grace and simplicity, and their effect considerably enhanced by the grand flights of steps upon which they rest.

The Porta del Popolo is also said to be by Vignola; it is not, however, a very first-rate production, and I am not particularly anxious to claim it for my favourite. Some contend that the front only towards the Via Flaminia is by Vignola, and that towards the city by Michelangelo.

I am not aware that there are any other important works at Rome by Barozzi requiring notice. Mr. Donaldson has suggested that parts of the Villa d'Este at Tivoli, particularly the central loggia of the front next the gardens, are by his hand, and I am inclined to the same opinion.

Of Vignola's works at Bologna, my friend Mr. Newman, who was there last year, has kindly lent me a sketch of the Loggia dei Banchi, a wing of San Petronio. Mr. Newman is of opinion that the façade was altered only, and not altogether designed by Vignola; the lower pilasters without bases, and the proportion of the arches induce a belief that the upper part alone must be attributed to our great master. Mr. Newman has also kindly furnished me with a powerful sketch of the palace built for Achille Boecchi. This is a noble production, and a glorious example of Vignola's genius for the grand and sublime, as well as the refined and elegant. Its massive grandeur reminds us of the Florentine palaces.

Of the great church, "Santa Maria degli Angeli," at Assisi, I regret I cannot speak from personal observation, but the difficulty has been obviated through the kindness of Mr. Donaldson, he having furnished me with a plan of the building taken by himself, in the year 1818. The dimensions are immense,—the extreme length inside the walls being no less than 347 feet, and the width 180 feet; but, notwithstanding this colossal size, I am far from considering it, in point of architecture, as the greatest work of Vignola; the plan presenting no new or striking features, and effect appearing to have been produced by magnitude alone. The first stone was laid 25th March, 1569, only four years before Vignola's death, and Alessi and Giulio Danii are said to have had the superintendence of the building after Vignola's designs.

In the year 1832 this church was considerably damaged by an earthquake, but it has been since repaired, and, at the present time, is not merely celebrated as the work of Vignola, but as containing a superb fresco, "The Vision of St. Francis," a capo d'opera by one of our own century, Overbeck.

Of the great dual palace at Piacenza, I have no illustration. My friend Mr. Falkener informs me that it is by no means one of Vignola's finest productions. I will proceed therefore to bring before the notice of the meeting Barozzi's greatest work, Caprarola.

Near to Viterbo, and distant about twenty-six miles from Rome, stands this capo d'opera of Vignola. The situation, on the sides of Monte Cimino, is wild and romantic, commanding magnificent views on all sides, and presenting the most striking points as the spectator approaches. The bold and rugged site no doubt influenced the architect in giving that fortress-like character to his building, alike suitable to the situation and to the stormy and turbulent times in which it was built.

Vasari says that the original design for the fortress of Caprarola was by Antonio San Gallo, who had much practice in engineering and military architecture. I do not consider that this circumstance at all detracts from the merit of Vignola's subsequent share of the design, for it must have acquired as much (if not more) skill to adapt his palace to San

Gallo's foundations as to have originated the palace fortress itself.

The plan is pentagonal with bastions at the angles, and while thus partaking of a military character the architecture of the elevation is civil and palatial. Terrace surmounts terrace, the one communicating with the other by noble wide flights of steps. The basement is raised upon its sub-basement, excavated from the solid bed of rock, while two beautiful orders, towering proudly above these masses, surmount the pile. Grandeur and sublimity reign without; beauty, grace, and harmony preside within. Well, indeed, might old Daniel Barbaro exclaim, when the first view burst upon him, "La presenza è maggior della fama."

The arrangement of the plan is a masterpiece of skill; the circular court one of the most charming and harmonious compositions ever devised. The spiral staircase, with its ascending stories of columns and pilasters, perhaps unrivalled in the world; and while we gaze in admiration at the expanse of mind which conceived so great a work, our eye, as well as our imagination and taste, are more than satisfied with the exquisite refinement and purity of the details. Many years have now passed since I saw this grand specimen of Italian architecture, but I have in most vivid recollection of the strong feeling of admiration it produced on myself and fellow travellers.

Giorgio Vasari, in his Life of Taddeo Zuccheri, has given a minute account of this celebrated building, describing the various apartments with their superb embellishments by the brothers Zuccheri and by Tempesta, as well as several perspective views by Vignola's own hand.

In Le Bas and Debret's work upon the edifices of Vignola will be found the most architectural account of Caprarola. Some of the decorative paintings are given by De Prenner in a fine work entitled "Illustrati Fasti Farnesiani;" and the plans and sections and elevations will be found also in "Rossi's Studio d'Architettura Civile," and in Percier and Fontaine's "Maisons de Plaisance de Rome." These celebrated French architects have also included the building in the grounds termed La Palazzina, the refined beauties of which are most elegantly and faithfully represented by them. The happy expression of Vasari with respect to the Villa Farnesiana at Rome, "Non murato ma veramente nato," would in all respects apply to this Palazzina, one of the most exquisite creations of the refined taste and imagination of Vignola.

I have already made some mention of the part Vignola took in the designs for the Escorial; how far that gigantic royal convent has been erected according to the design furnished by our architect it is difficult to say. The plan now exhibited belongs to Mr. Donaldson, who, following Milizia, attributes the design to Juan Battista de Toledo. It appears that the palatial parts but a small proportion to the ecclesiastical part of the edifice, which, as a whole, has not been unhappily described by De Witt as being "at once a temple, a palace, a convent, and a tomb."

Vignola has not merely instructed us by his executed works, but he has left a guide for all time in his admirable treatise upon our art. To him we are indebted for rules, proportions, and maxims, the result of a careful study of the architectural remains of ancient Rome; and, although this great master has founded his orders upon the antique models, he was no servile copyist or imitator, but proved himself as eminently successful in his original productions as he was in his adaptation of the remains of antiquity. His beautiful and original introduction of consoles connecting with the modillions in a crowning cornice has been frequently imitated in continental buildings, and in our own country by Wren, at St. Paul's, as well as by many other of our principal architects of the past and present day; by playful adaptation of ornaments over his doors and windows, and his ingenious and bold application of rustics, afford us examples of originality well deserving our attention and study.

In some valuable remarks on the genius of this great artist I entirely concur with Mr. Cockerell, who has observed that "Vignola was sparing in the use of the orders, not lavishly employing them in a vulgar and common manner, but applying them rather as precious decorations to be tenderly and

delicately treated; he relied much upon his door and window dressings, making his window openings extremely small, thus giving great breadth and scale to his façades. The introduction and treatment of rustics in his porticoes is most masterly, frequently uniting them with the string course of the piano nobile. For his door and window dressings he stands unrivalled."

It is too much the fashion of the day to underrate the value of the study of classic architecture and its revival under the great Italian masters; some are for an extensive and nearly exclusive application of mediæval architecture, while others are for forming a national style of our own, which should have the merit of "being something new." The acute and strong-minded Forsyth remarks upon this point, "I do not indeed admire the philosophy which has lately broken into architecture, nor the contempt so often affected for Vitruvius. I would not subvert the authority of example, nor be too severe upon the ancient superstitions of the art. Their very antiquity, if it does not satisfy our reason, has a charm on the fancy, and they fill up a space which our reverence for what is old would make it difficult for a reformer to fill up more pleasingly." And with equal force has it been observed by that most eloquent instructor of Art, Sir Joshua Reynolds, "Invention is one of the greatest marks of genius, but if we consult experience, we shall find that it is by being conversant with the invention of others that we learn to invent, as by reading the thoughts of others we learn to think."

In these days we have every possible facility and inducement held out to us for the attainment of a thorough knowledge of our art. Upon the opening evening of our present session, the Gothic architecture of Germany was graphically described and analyzed by one of the first scholars of our times, the master of Trinity College, Cambridge. Our professors' chairs are filled by the most able instructors. We have excellent weekly and monthly publications affording us both scientific and practical information. Our museums are daily being enriched with sculptured remains from the most ancient cities in the world. We have societies devoting their time and energies to the publication of architectural stores which have hitherto been confined to the few, and nearly unknown. The wonderful architecture of Southern India has been brought to our view and described and commented upon with the most profound learning; while the Oxford graduate steps forward with all the advantages of sound scholarship, intellectual mind, and poetical imagination, to enlighten us with his "Seven Lamps of Architecture."

My own impression is, that each different style has its distinct and separate beauties and features, and it is not by a blind adherence to one particular school for all purposes, but by a proper adaptation of the style we may select for the object to be attained, that we can command success.

I would not for one moment be supposed to detract in the slightest degree from the great merit of many of our rising architects, in the admirable designs and structures they produce in imitation of the ecclesiastical and domestic architecture of our forefathers; and the experience of the last ten years has proved to us that their success progresses with their knowledge and research. A similar persevering study of Italian examples would no doubt produce similar satisfactory results; and as the broad spire and the porch of the thirteenth century may not possibly be found suitable for every street or square in the metropolis, or in our provincial cities and towns, I should rejoice to see the studies of our young architects also directed to the spires of our own immortal Wren, to the cupolas of Brunelleschi and Michelangelo, and to the works of my favourite Giacomo Barozzi da Vignola.

SAMUEL ANGELL.

TO DESTROY ANTS.—Inquiries for means to rid houses of ants being still made, we add one other prescription to those which have appeared, but are unable to guarantee its efficacy. One communicant, however, says,—A solution of alum and potash in hot water, applied boiling hot to the spots infested, will prove an effectual cure.